

CAMERA SCRIPT

BBC

Proj. No:

02340/7055-6-7

Rec. No:

VTC/6HT/63238B

63239B

63240A

THIS IS THE ARCHIVAL  
WHICH MUST BE RETURNED TO  
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250 WESTERN AVENUE

" DOCTOR WHO - The Dæmons"  
(JJJ)

by  
GUY LEOPOLD

Episodes 2, ~~3, 4~~

Producer	.....	BARRY LETTS
Director	.....	CHRISTOPHER BARRY
Script Editor	.....	TERRANCE DICKS
PA	.....	PETER GRIMWADE
AFM	.....	SUE HEDDEN
Assistant	.....	SUE UPTON
Designer	.....	ROGER FORD
Costumes	.....	BARBARA IANE
Makeup	.....	JAN HARRISON
Visual Fx	.....	PETER DAY
FA	.....	JOHN O'SHAUGHNESSY
TM 1	.....	RALPH WALTON
TM 2	.....	BERNARD FOX
Sound	.....	TONY MILLIER
Grams	.....	GORDON PHILLIPS
Vision Mixer	.....	JOHN GORMAN

CREW 13

Wednesday, 19th May 1971 - TC4

1030-1300	Camera Rehearsal (with TK41 from 1100)
1300-1400	LUNCH
1400-1500	Camera Rehearsal (with TK41)
1500-1530	Lineup
1530-1600	RECORD: VTC/6HT/66794
1600-1800	Camera Rehearsal (with TK41)
1800-1900	DINNER
1900-1930	Lineup
1930-2200	RECORD: VTC/6HT/63238B/63239B/63240A

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Transmission:

29th May, 5th June, 12th June 1971  
BBC-1

\* \* \* \*

S.O.

E.709

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ep. 2

'JJJ'

Tx'71

Cast:

Doctor Who	.....	JON PERTWEE
Jo Grant	.....	KATY MANNING
The Master	.....	ROGER DELGADO
Brigadier Lethbridge Stewart	.	NICHOLAS COURTNEY
Capt. Yates	.....	RICHARD FRANKLIN
Sgt. Benton	.....	JOHN LEVENE
Miss Hawthorne	.....	DAMARIS HAYMAN
Bert	.....	DON McKILLOP
Winstanley	.....	ROLLO GAMBLE
Dr. Reeves	.....	ERIC HILLYARD
Tom Girtton	.....	JON CROFT
Thorpe	.....	JOHN OWENS
Sgt. Osgood	.....	ALEC LINSTED
Bok	.....	STANLEY MASON
<u>Film only</u>		
Bakers Man	.....	GERALD TAYLOR
PC Groom	.....	CHRISTOPHER WRAY
Harry	.....	JAMES SNELL
<u>Extras:</u>		
Villagers	.....	GLADYS BACON, RENE ROBERTS, VERA HILL, MO RACE
		MICHAEL MOORE, BILL BURRIDGE, RONALD MAYER, ERNEST BLYTH, KEITH ASHLEY, BILL LODGE, LAWRENCE ARCHER, REX RASHLEY, MICHAEL EARL, CHARLES SHAW- HESKETH, BILL GOSLING, WALTER GOODMAN, CHARLES FINCH IAN ELLIOT, JOHN SCOTT MARTIN GEOFF WITHERICK,

Sets:

Pub Bedroom  
Pub  
Vicarage  
Barrow  
Mobile HQ

Technical Req;

Cam 1 - Mole  
Cam 2-5 - Peds  
4 Booms  
TK 41  
Tape/Grams  
Floor Moniotrs  
ADA  
TJ Slides



AFTERNOON RECORDING

Ep/Pg.	Telecine in script	TK in Roll
II/22	<u>TELECINE 9</u> (16") <u>Ext. Churchyard. Day:</u> BENTON hears Miss Hawthorne calling from Vostroy	1.
II/24	<u>TELECINE 9A</u> (9") <u>Ext. Churchyard. Day:</u> GARVIN approaching Church	2.
II/30A	<u>TELECINE 11</u> (42") <u>Ext. Country Road. Day:</u> Bakers Van blows up	3.
II/36	<u>TELECINE 12</u> (1'01") <u>Ext. Country Road. Day:</u> Brigadier and Bakers Man discover heat barrier	4.
II/39	<u>TELECINE 13</u> ( 49") <u>Ext. Country Road. Day:</u> Brigadier and rock explodes <u>Ext. Tree fall Road. Day:</u> Dr. Who finishes dragging tree aside	5.
II/43	<u>TELECINE 16</u> (54") <u>Ext. Barrow. Day:</u> Doctor Who and Jo discover crushed PC Groom	6.
III/1	<u>TELECINE 1</u> (31") + TJ SLIDES Opening titles	7.
III/30	<u>TELECINE 3</u> ( 7") <u>Ext. Village Green. Day:</u> Girton jumps into Helicopter, chewing cud	8.
III/31	<u>TELECINE 4</u> ( 4' 4") <u>Ext. Village Green. Day:</u> Girton and Yates fight <u>Ext. Country Road. Day:</u> Helicopter swoops over Dr. + Jo <u>Ext. Barrier. Day:</u> Brig and Osgood watch helicopter explode <u>Ext. Churchyard. Day:</u> Master reaction <u>Ext. Country Road. Day:</u> Jo thrown out of car	9.

Ep/Pgs	Scene/Artist	D/N	Cams/Booms	Shots
II/14	10. INT. PUB BEDROOM Doctor Who Jo	N/D	1A, A1	2
II/18	13. INT. PUB BEDROOM Jo Doctor Who	D	1A, A1	2
II/18	TELECINE 7 (Total 17" - use 7") Ext. Village Green, Day : Helicopter lands with Yates and Benton			
II/18	14. INT. PUB BEDROOM Jo Doctor Who	D	3A, 1A, A1	3-4
II/18	TELECINE 8 (Total 21" - use 19") Ext. Village Green, Day: Benton and Yates dismount and meet Jo.			
II/26	21. INT. PUB BEDROOM Doctor Who Jo Yates	D	3B, A1, 1B	5-6
RUN ON - MU				



Sp/Pg.	Scene/Artists	D/H	Cams/Booms	Shots
II/28	22. INT. PUB BEDROOM Jo Doctor Who Yates	D	3B, A1, 1B + 4A	7-8
II/30	24. INT. PUB BEDROOM Jo Yates Doctor Who	D	3B, A1, 1B	9-10
II/30	25. INT. VICARAGE. Master	D	2A, B1	11
II/34	27. INT. VICARAGE Master	D	2A, B1	12
II/42	32. INT. VICARAGE Master	D	2A, B1, 1C (pushing 2's cable)	13-14
II/45	34. INT. BARROW Jo Doctor Who	D	5A, C1, 3C	15-16
II/45	TELECINE 17 (12") Ext. Barrow. Day: Bok approaches Barrow			
II/45	34A. INT. BARROW Jo Doctor Who	D	C1, 3C, 4A	17-19
II/46	TELECINE 18 (6") Ext. Barrow. Day: Bok approaches Barrow entrance			
II/46	35. INT. BARROW Jo Doctor Who Bok	D	5A, C1, 4A	20-22
II/47	TELECINE 19 (1' 10") - TJ SLIDES Closing titles			

Ep/pg	Scene/Artists	D/N	Cams/Booms	Shots
VT CLOCK : Ep. 3				
III/1	<u>1. INT. BARROW.</u>  Jo Doctor Who Bok	D	5A, C1, 4A	23-27
III/2	<u>2. INT. VICARAGE</u>  Master	D	2A, B1	28
III/2	<u>3. INT. BARROW</u>  Bok Dr Who (Jo)	D	5A, C1, 4A	29-30
III/2	<u>4. INT. VICARAGE</u>  Master	D	2A, B1	31
III/2	<u>5. INT. BARROW</u>  Bok	D	C1, 4A	32
III/2	<u>6. INT. VICARAGE</u>  Master	D	2A, B1	33
III/3	<u>7. INT. BARROW</u>  Doctor Who Jo Bok	D	5A, C1, 3C, 4A	34-39
III/5	<u>8. INT. VICARAGE</u>  Master Winstanley	D	1D, 3D, B1, 4B, 2B	40-56
III/8	<u>9. INT. PUB</u>  Miss Hawthorne Yates Benton Dr. Who Jo	D	5B/C, 2C, D1, 4C	57-65

Ep/Pg.	Scene/Artists	D/N	Cams/Booms =	Shots
III/10	<u>10. INT. MOBILE HQ</u>  Brigadier Sgt. Osgood  <u>intercut with</u>  <u>PUB</u>  Miss Hawthorne Dr Who Jo Yates Benton	D	C2, 3E    20, D1	66-70
III/13	<u>TELECINE 2 ( 8")</u> Strike command planes in flight			
III/13	<u>11. MOBILE HQ/PUB</u>  Brigadier Osgood + Doctor Who	D	C2, 3E  +  20, D1	71-73
RUN ON				
III/14	<u>12. INT. PUB</u>  Doctor Who Jo Yates Benton Miss Hawthorne	D	20, D1, 4C, 5C +3X	74-39
III/17	<u>13. INT. VICARAGE</u>  Master Winstanley Girtan Thorpe Villagers (n/s)	D	1D, B1, 3F, 2B	90-92
III/17	<u>14. INT. PUB</u>  Doctor Who Jo Yates Benton Miss Hawthorne	D	2C, D1, 4C, 5C	93-108



Ep/Pg.	Scene/Artists	D/N	Cams/Booms	Shots
III/20	<u>15. INT. VICARAGE</u>  Master Winstanley Girton Thorpe Villager (n/s)	D	1D, B1, 3F	109-113
III/21	<u>16. INT. PUB</u>  Doctor Who Jo Yates Benton Miss Hawthorne Bert	D	2D, A2, 4D, 5E	114-117
III/22	<u>17. INT. MOBILE HQ/ PUB</u>  Brigadier Osgood + Doctor Who Jo Yates Benton Miss Hawthorne Bert	D	C2, 3E + 2D, D1, 5E	118-127
III/25	<u>18. INT. PUB</u>  Doctor Who Jo Yates Benton Miss Hawthorne	D	2D, D1, 5E	128-129
III/27	<u>19. INT. VICARAGE</u>  Master Winstanley Bert Thorpe Girton Villagers (n/s)	D	1C, 3D, B1, 4B, 2B + 5D (CSC)	130-140 - RUN ON - 141-145
III/30A	<u>20. INT. PUB</u>  Yates	S	D2, 5B	146

Ep/Pg.	Scene/Artists	D/N	Cams/Booms	Shots
III/35A	<u>TELECINE 5 (1' 14") + TJ SLIDE</u> <u>Ext. Barrier. Day</u> : Doctor explains to Osgood and Brig the exchanger			
III/37A	23. <u>INT. PUB BEDROOM</u> Jo Dr. Reeves Yates	D	3B, A1, 1B	147-149
III/39A	25. <u>INT. PUB BEDROOM</u> Jo	D	A1, 1B	150
III/39A	26. <u>INT. PUB</u> Miss Hawthorne Benton Yates	D	2D, D2	151
III/41	<u>TELECINE 7 (1' 10") + TJ SLIDES</u> Closing titles			

Ep/Pg.	Scene/Artists	D/N	Cams/Booms	Shots
IV/21	2. <u>INT. PUB BEDROOM</u> Jo	D	3B, A1, 1B	152-154
IV/2A	<u>TELECINE 3</u> (30") <u>Ext. Pub. Day:</u> Jo escapes by climbing out of window			
IV/10A	8. <u>INT. PUB BEDROOM</u> Yates	D	3B, A1, 1B	155-157
IV/20	14. <u>INT. VICARAGE</u> Master Bert	D	B1, 2B	158
IV/20	15. <u>INT. MOBILE HQ</u> Brigadier	D	C2, 3E	159
IV/20	16. <u>INT. PUB +</u> <u>MOBILE HQ</u> Benton Miss Hawthorne + Brigadier Osgood	D	2E, D2, 5E + C2, 3E	160-165
IV/22	<u>TELECINE 10</u> (48") <u>Ext. Village Green. Day:</u> Morris and Maypole dancers arrive on Green			



VT CLOCK ON CAM

EPISODE TWO

TELECINE 1 ( )

SOF

Opening titles + TJ SLIDES

Opening pattern - Dr. Who face  
DOCTOR WHO

s/i 1. THE DÆMONS  
2. by GUY LEOPOLD  
3. Episode 2

+

VT EDIT

VTC/6HT/63237 - FINAL MOMENTS OF EPISODE 1



61. 1 A ~~Past TV set~~ (1A, B1, 2C (3D, 4C) / B1  
 to YATES/BENTON/  
 CORPORAL

Grams:  
 Rugby sig  
 tune.

1. INT. UNIT HQ. DUTY ROOM. NIGHT.

(YATES, BENTON AND DUTY CORP.  
 ARE STILL WATCHING TV RUGBY  
 - IT HAS FINISHED - SIGNATURE  
 TUNE)

YATES: 13 nil!

BENTON: Lucky it wasn't 113 nil.  
 Useless lot.

(YATES, YAWNING, LOOKS  
 AT HIS WATCH. HE LEAPS  
 TO HIS FEET)

YATES: We've missed the dig!

BENTON: Might just catch the end of it.

62. 2 C (HE SWITCHES OVER.  
 MCU TV SET ON THE SCREEN WE SEE THAT INT.  
 + YATES THE EARTH IS SHAKING AS BARROW  
 3 D MUCH AS EVER. THE HORRIFIC  
 (FED ONTO MONITOR) NOISE AND ICY WIND  
 Crabbed R. + CONTINUE)  
 Shake fx.  
 C2-s JO/DR

YATES: Look, there's jo!

(SHE STRUGGLES INTO PICTURE,  
 BEGINS FRANTICALLY CLAWING  
 AT THE FALLEN EARTH)

Jo: Doctor! Doctor!

Sideways topple  
 Fx.  
 DEFOCUS + CUT

(A HEAVY TREMOR OBVIOUSLY  
 TOPPLE THE CAMERA AND THE  
 SCREEN GOES BLANK)

63. 4 C  
 FED TO MONITOR  
 Caption: Temp. Fault.

(1 next)



(on 4)

ANNOUNCER: (OOV) .. we seem to have lost all contact with the barrow. We shall, of course, resume transmission as soon as we can. In the meantime, here is some music ... /

64. 1 A  
3-s  
Yates/Benton/  
Corporal

Grams  
Music

YATES: Benton, get onto the BBC and see if you can find out what's going on down there. I'll try to raise the Brigadier.

65. 5 D  
CU DOCTOR

A3

2. INT. BARROW. NIGHT.  
(B)

WIDEN to  
GROUP

(THE NOISE AND MOVEMENT  
ARE SUBSIDING NOW.

JO HAS BEEN JOINED BY A  
COUPLE OF OTHERS.  
THEY UNCOVER THE DOCTOR'S  
HEAD.

JO IS WEEPING UNCONTROLLABLY)

JO: Is he .. is he all right?  
Hurry! Please, hurry!

66. 2 D (4E, D1, 2D, 1B)  
LOW CU MASTER

D1

3. INT. CAVERN. NIGHT.

WIDEN TO MLS  
MASTER + COVEN

S/B TK

(ALTHOUGH THE SHAKING HAS  
STOPPED, THE COVEN IS STILL  
IN A STATE OF TERROR, ON  
THEIR KNEES. THE MASTER  
STANDS TRIUMPHANTLY BEFORE  
THE STONE OF SACRIFICE)

MASTER: O Great Azal, I, the Master thank thee for arising at my command. Behold my .. worthy disciples. They know now of thy presence and will seek to help thee to fulfill my desires. I therefore command them to rise to their feet and welcome thee .....

ELEVATE + WIDEN  
as COVEN rises

(THE COVEN STRUGGLES TO ITS FEET  
AND BOWS)

(4 next)



(on 2)

67. 4 E  
3-s GARVIN/  
Extras  
MASTER: (cont) (TO THE COVEN) To  
do my will shall be the whole  
of the law. /

68. 1 B  
MS MASTER  
PAN him R  
COVEN: To do they will shall be  
the whole of the law. /

MASTER: Azal. Hear me. Let this  
stone -

(THE MASTER WALKS ROUND THE  
STONE, MARKING IT WITH  
HIS KNIFE)

be the appointed place. Let us meet  
together later, that thou mayest hear  
of my intent. As my will, so mote  
it be.

COVEN: As they will, so mote it be.

69. 2 D  
LS  
Let COVEN go  
TIGHTEN to  
CU MASTER  
(THE SHAKING AND THE  
WIND HAVE NOW STOPPED  
COMPLETELY. THERE IS  
SILENCE. THE COVEN  
LOOK AT EACH OTHER IN  
OBJECT FEAR)

(TO THE COVEN) You have nothing to  
fear while you do the Master's will.  
Go! Say nothing and await my command.

(THEY BEGIN TO FILE OUT  
TO VESTRY)

TELECINE 2: (33")

SOF

Ext. Barrow. Night.

2 to C.  
COVEN to PUB

(Run on next)



THE PROFESSOR and DOCTOR  
WHO have now been  
extricated. They are  
both frozen stiff and totally  
inert.

HARRY has been examining  
DOCTOR WHO.

HARRY: It's no good. He's gone  
too.

JO: No! No, he can't be! We  
must get a doctor.

HARRY: Look, love, face it. They've  
had it.

JO: There must be a doctor in the  
village or somewhere ...

HARRY: (SHOUTS) Hey, Charlie!  
Can I have a word with you?

VOICE: Right!

HARRY: (TO JO) Charlie'll take 'em  
down, love.

JO: Thank you, Doctor ... doctor!

-----  
-- RUN ON - Camera 2 moving to C -----

70.

2 C

C2-s

BI

4. INT. UNIT HQ. DUTY ROOM. NIGHT.

(YATES AND BENTON ARE  
SPEAKING SIMULTANEOUSLY  
ON THE PHONE)

Grams  
Music  
still  
playing



BENTON: Listen this is an official call from Unit. United Nations Intelligence Taskforce ... I warn you, if you're withholding information, I'll ... You must know something ... Well, find out and ring me back at this number.

(HE REPLACES THE  
RECEIVER)

YATES: Yes, but gone on to where ... Because it's urgent; the Brigadier will ... Right then, I'll ring you back. Ten minutes ... no, make it five. (SLAMS DOWN PHONE) Anything?

BENTON: No, sir. You?

YATES: No. The Brigadier 'went on' somewhere after the dinner. No-one knows where ..

ANNOUNCER: (OOV) Well, we're very sorry for this interruption in our outside broadcast from Devil's End, but we still can't get through to our unit at the dig. Just as soon as we have some news for you, we shall keep you informed. Meanwhile, here is some more music ..

PAN YATES to  
2-s  
YATES/BENTON

(YATES ABRUPTLY GETS UP AND  
MOVES OUT)

Grams:  
More  
music

This is stupid! I've a damn good mind to go down there and find out for myself.

BENTON: The Brigadier'd go spare, sir. I mean, we might get news at any minute.

TIGHTEN to  
MCU YATES

YATES: Oh, yes, sure. And in the meantime, what's happening to Jo and the Doctor?

71. 3 E (4G.1E,C2,3E)  
CU BLANKET  
over face

C2

5. INT. PUB. NIGHT.

(1 next)



(on 3)

WIDEN to 2-s  
REEVES/  
WINSTANLEY

(THE BAR IS FAIRLY CROWDED  
WITH THE SHOCKED AND  
INJURED.

DOCTOR REEVES IS JUST  
PULLING A SHEET OVER  
OB CAM. MAN'S FACE)

REEVES: It's impossible.

WINSTANLEY: Poor chap was suffocated,  
I suppose?

(REEVES SHAKES HIS HEAD)

Crushed?

REEVES: Neither. Frozen to death.

WINSTANLEY: Frozen? But ... that's  
impossible.

REEVES: I said so, didn't I?

(HE MOVES OFF.

BERT IN, FOLLOWED BY JO)

CRAB WINSTANLEY  
L and  
PAN him to  
BERT

WINSTANLEY: Thanks for opening up,  
Bert.

72.	1	E(tracked in) X shot BERT/REEVES	<u>BERT:</u> Pleased to help Squire./ Hey, Doctor Reeves! How's this one?
-----	---	--	---

(4 next)



(on 1)

(REEVES COMES ACROSS.  
HE STARTS TO EXAMINE  
DOCTOR WHO)

As REEVES X's  
CRANE DOWN + R.

REEVES: Too late I'm afraid. He's  
gone ... just like the Professor.

JO in to DR's  
HEAD

JO: No, no. He can't be dead.

REEVES: I'm sorry.

JO: Please try and do something.

CLOSE GROUP  
REEVES to JO

REEVES: Can't perform miracles  
you know. He's very nearly a solid  
block of ice.

73.

4 G  
C2-s  
WINSTANLEY/JO

(JO TURNS AWAY IN TEARS.

WINSTANLEY COMFORTS  
HER)

74.

3 E  
MCU REEVES

WINSTANLEY: There, there ... sorry  
my dear. Nothing we can do./

WIDEN to 2-s  
REEVES/BERT

REEVES: Good grief!

WINSTANLEY: What?

75.

4 G  
CU JO

REEVES: Bring some blankets over will  
you? And get some hot water bottles -  
Lots of them./

BERT: Right doctor. (GOES)

PAN her R

JO: He's alive?

REEVES: It's impossible, but I think  
I felt a pulse.

JO: There's a chance, then?

76.

1 E  
CLOSE GROUP  
inc. DR. WHO

REEVES: Maybe ... / . ... He must have  
the constitution of an ox, to be able  
to survive a temperature reduction  
like that.

(3 next)



(on 1)

WINSTANLEY: Doesn't look all that tough. (TO JO) Cheer up, he's not a goner yet.

(REEVES IS NOW LISTENING TO DOCTOR WHO'S CHEST WITH HIS STETHOSCOPE. SOMEBODY BRINGS SOME BLANKETS AND JO STARTS TO TUCK THEM AROUND DOCTOR WHO)

REEVES: You can't always tell by ...  
Hello ...

77.      3    E                      JO: What? /  
          MCU REEVES

REEVES: Silly really. I could swear it sounds as if ... no, no, no. It's ridiculous. Must be an echo off an atypical bone structure.

OOV

WINSTANLEY: / Sounds as if what?

78.      1    E                      REEVES: As if he has two hearts -  
          C3-s                      one on each side. /

(BERT BRINGS FOUR OR FIVE HOT WATER BOTTLES)

BERT: These do you, Doctor?

REEVES: Fine, fine. More if you've got 'em.

(HE STARTS TO PACK THEM ROUND DOCTOR WHO, AND CONTINUES SPEAKING TO JO)

JO: Will he be all right, then?

REEVES: There's a chance.

WINSTANLEY: Stiff upper lip, my dear. Where there's life there's hope. Right? /

79.      4    G                      MCU JO

(3 next)

(JO GIVES HIM A WATERY SMILE, AND TURNS TO BERT)



(on 4)

JO: Have you got a phone I could use?

BERT: In the corner.

JO: Oh yes. Thanks.

Let Jo go (SHE GOES)  
HOLD GROUP seeing  
JO in b/g

WINSTANLEY: Hey! Any chance of a nice hot cuppa for this lot?

80.

3 E  
C2-s REEVES/  
WINSTANLEY

BERT: Kettle should be just about coming up to the boil right now./

WINSTANLEY: Good for you, Bert.  
(TO REEVES) How's he doing?

81.

4 G  
CU DR WHO

REEVES: I told you, I can't perform miracles; and that's what he needs.  
A miracle.

82.

2 C  
MCU YATES

B1

6. INT. UNIT HQ. DUTY ROOM. NIGHT.

(YATES IS ON THE PHONE)

YATES: But is he all right now?

83.

3 E  
MCU JO

(B1,2C,C2,3E)

C2  
+B1

7. INT. PUB. NIGHT.

(2 next)



(on 3)

84. 2 C JO: It's touch and go, I think...  
Mike, can you get down here?  
 MCU YATES

(CROSSCUT CONVERSATION)

85. 3 E YATES: Yes, of course. We'll  
come down in the chopper as soon  
as it's light.  
 MCU JO

JO: Well, get a move on, won't  
you. I can't take much more of  
this.

DISTORT - OOV

YATES:/ Come on Jo - don't give  
way...

TIGHTEN to  
 CU

JO: I've never been so scared in  
my life. There's something awful  
going on here. The whole place  
has a feeling about it. As if...

86. 5 E  
 CU CABLE  
 + PLIERS

8. EXT. A WALL. NIGHT.

(A CABLE IS RUNNING  
 ALONG THE WALL.  
 AN ANONYMOUS HAND -  
 BERT'S IN FACT -  
 IS CLIPPING THE  
 CABLE WITH A PAIR OF  
 PLIERS)

87. 2 C  
 MCU YATES

B1

'9. INT. DUTY ROOM. NIGHT.

( 1 next)



(on 2)

WIDEN to 2-s  
PAN YATES L  
HOLDING 2-s

YATES: Hello? Jo? Can you hear  
me? Damm. We've been cut off.

BENTON: What do we do, sir?

YATES: Go down there.

BENTON: What about the Brigadier?

YATES: The Brigadier can ... he can  
follow us down there later. Change  
into civies, get the chopper fuelled  
and ready for us to take off by first  
light.

BENTON: Yes sir.

---

ONTO: Scene 11, page 15A. Shot 88

BENTON/YATES WR change



TELECINE 3: (1' 07")

SOF

Ext. Barrow. Night.

The last BBC vehicle  
moves away.

HARRY is inside the  
Landrover. He stops  
by PC GROOM at the gate.

HARRY: Well, that's the last of  
us. Thanks for all your help.

P.C.: Happy to oblige.

HARRY climbs into the  
car.

HARRY: Can't wait to get away myself.  
I don't envy you.

P.C.: Just another night duty.  
I enjoy a bit of peace and quiet.

HARRY: You're welcome to it, mate.  
Well, I'm away. Night.

P.C.: Night sir.

They drive away.  
The CONSTABLE checks  
a 'Danger' notice put  
up by the dig. Then,  
settling down with his  
back to the gaping hole,  
he takes out a packet of  
sandwiches. In the  
depths of the barrow  
a pair of red eye  
are watching him.

END TELECINE 3

(cuts to Sc. 10. Pub Bedroom)  
19.5.71



/CLOCK ON CAM

1.     1     A  
          CU DOCTOR

A1

10.     INT.   PUB BEDROOM.   NIGHT/DAY

PULL OUT to  
M2-s  
DOCTOR/JO

(THE DOCTOR IS IN PED,  
WITH EIDERDOWNS PILED HIGH.  
JO ANXIOUSLY WATCHES.  
SHE PULLS THE CURTAINS)

-----



TELECINE 4 ( 21")

SOF

Ext. Barrow. Day.

PC GROOM wakes up - gets  
up, stretches. Helooks  
at the time and goes over  
to his bike to get his  
thermos flask out.

END TELECINE 4



88.

1 D  
VW/Angle

D2

11. INT. CAVERN. NIGHT.

TRACK IN  
+  
CRANE DOWN  
to CU MASTER  
for max.  
distortion.

(THE MASTER IS ALONE,  
HE RAISES HIS ARMS AND  
HIS FACE TAKES ON AN  
INTENSE LOOK OF CONCENTRATION  
AS HE MUTTERS THE OUTLANDISH  
WORDS OF AN INVOCATION)

MASTER: IO EVOHE .... etc.

ON TO: Scene 12. Page. 16A. Shot 89



TELECINE 5: (19")SOFExt. Barrow. Day.

The POLICEMAN is suddenly uncomfortable. There is a heavy breathing and the earth heaves. P.C. GROOM looks up in terror, at the sound of a heavy foot fall. He screams and falls to the ground. Something crushes the life out of him and continues on its way.

END TELECINE 5



89. 1 D  
BCU MASTER

D2

12. INT. CAVERN. DAY.

WIDEN to MS

(THE MASTER OPENS HIS EYES  
WITH A LOOK OF SATISFACTION.

CRANE DOWN  
+ TRACK BACK

HE LEAVES THE CAVERN, VIA  
THE VESTRY PASSAGE,  
CAREFULLY AVOIDING THE  
MARKED FLAGSTONE)

PANNING him L

TELECINE 6 (1' 15")

SOF

Ext. Country. Day.

The Helicopter comes  
over the skyline.

Int. Helicopter. Day.

(2 and 3 next)  
s/i over TK



YATES and BENTON, no longer in uniform. BENTON is piloting, while YATES reads a map.

BENTON: Soon be there, sir.

YATES: Hello, what's that?

BENTON peers out.

BENTON: Must be the dig.

YATES: No, beyond that. A line of...they couldn't be hoofmarks?

90.      0/L  
          3    F  
          CSO Caption:  
          Helicopter mask  
          2    E  
          Caption:  
          Aerial still  
          PAN across  
          HOOFMARKS

BENTON: Go and look, sir?

YATES: Better.

Ext. Countryside. Day.

The helicopter lands. YATES and BENTON jump out and come across to look at the hoofprints.

BENTON: They are, you know. Hoofmarks?

YATES: But they can't be. The animal that made those would have to be at least thirty feet tall.

BENTON: It's gone into that wood.

YATES: Mm. Well, it'll have to wait. Come on. First things first.

BENTON: Like - er - breakfast, you mean?

YATES: No, I don't. I mean Jo and the Doc.

YATES and BENTON go to get back into Helicopter.

END TELECINE 6

(Cuts to Sc. 13 Pub. Bedroom/TK7/Sc.14 Pub Bedroom/TK8)

Rec. 19.5.71



2.     1     A     \_\_\_\_\_ / AL  
          CU JO

13. INT. PUB BEDROOM. DAY.

PULL BACK +  
PAN her L  
for 2-s  
with DOCTOR

(JO, STILL SITTING  
BY THE DOCTOR'S  
BEDSIDE, HAS  
NODDED OFF. THE  
SOUND OF THE HELICOPTER  
AWAKENS HER. OVER-  
JOYED, SHE RUSHES  
TO THE WINDOW)

TELECINE 7: (Total: 17" - use 7") \_\_\_\_\_ / SOF

Ext. Village Green. Day.

Jo's POV. The helicopter  
lands.

3.     3     A     \_\_\_\_\_ / AL  
          CU JO

14. INT. PUB. PUB BEDROOM. DAY.

4.     1     A     \_\_\_\_\_ (JO TURNS AND RUNS  
          M2-s DR/JO         OUT)

HOLD DOCTOR  
as JO goes

TELECINE 8: (Total: 21" - use 19") \_\_\_\_\_ / SOF

Ext. Village Green. Day.

YATES and BENTON dismount.

BENTON: Where's the red carpet then?  
And the brass band?

YATES: After last night I reckon they're  
entitled to a lie-in.

BENTON: There's the pub, sir.

JO appears out of the Pub.

YATES: And Jo.



SL

91.        3    F                    (4G,C1,3F)                    / C1 /  
            LS BAR

15. INT. PUB. DAY.

(JO HAS LET YATES  
AND BENTON IN)

YATES: And you're sure you're  
all right?

JO: Yeah, great. Honest. Boy,  
am I glad to see you two.

YATES: And the Doc?

Upstairs.  
JO:/Better, I think. But he's  
still out cold.

YATES: He'll pull through. You  
know what a tough old bird he is.

92.        4    G                    BENTON: Anyway, your both safe,  
            MCU JO                    that's the main thing./

93.        3    F                    JO: I don't think there's any  
            C X's                    danger here. But out there.../  
            YATES/JO  
            Becomes C2-s

YATES: Look Jo - What is going on?

JO: I ... I don't know. Something  
really bad. You know?

YATES: How d'you mean?

JO: Well, you know, Devilish.

Becomes 3-s as  
BENTON in b/g

BENTON: Look, sir, if you don't  
need me here, I'd like to do a  
quick recce. Those tracks...

(2 next)



SL

(on3)

YATES: Well ...

BENTON: Fifteen minutes. Well -  
say twenty.

YATES: Mm.. Right. But at the  
first sign of trouble, straight  
back here.

JO: Do be careful.

BENTON: Don't you worry, miss.  
Oh ... remember to contact the  
Brigadier, sir.

Let BENTON go

(HE GOES)

YATES: 'Strewth'. I'd forgotten all  
about him ...

94.

2

E

MCU BRIGADIER

/ local mike /

16. INT. A CORNER OF THE BRIGADIER'S  
PLAT. DAY.

(THE BRIGADIER IS IN  
BED SPEAKING ON THE  
TELEPHONE)

QUICK TIGHTEN  
to CU

SLOWLY WIDEN  
to CMS

BRIGADIER: The Doctor's gone? Gone  
where? ... Well, you should know,  
corporal ... I want to talk to him.  
What? All right, then, wake up  
Miss Grant ... I see. And I suppose  
she didn't leave a number either?...  
I suppose it wouldn't do any good  
to ask for Captain Yates or Sergeant  
Benton? ... My helicopter? ...  
Where to? ... Devil's End? I see ...  
Get my car roundhere right away...  
Yes ... and if they contact you,  
tell them to stay put!

ONTO SCENE 18. Shot 95. Pg. 23  
(TK 9 rec. 19.5.71 inbetween)

(3 next)



TELECINE 9 ( 16")

SOF

Ext. Churchyard. Day.

BENTON is cutting through  
the Churchyard on his way  
to see the hoofprints.  
As he passes the Vestry door,  
he hears a feeble voice  
calling for help. He goes  
inside.

-----  
CUTS TO SC. 18 (VTC/6HT/63238A 11.5.71)



95. 3 C (5B,A2,3C) A2  
 MCU BENTON  
 WIDEN +  
 PAN him L 18. INT. VESTRY. DAY.  
 for. 2-s (BENTON FINDS MISS H. IN A CHEST)

96. 5 B  
 C2-s  
 MISS H: (Whispers) And who are you?  
 Friend or foe?  
 BENTON: Friend, I hope, Ma'am.  
 MISS HAWTHORNE: A very parfait  
 gentil knight. Well, your damsel  
 in distress may be a bit long in  
 the tooth but she's very grateful.  
 BENTON: Lucky I heard you.  
 MISS HAWTHORNE: Who are you?  
 (BENTON IS JUST  
 FINISHING UNTYING  
 HER)  
 BENTON: Benton. Sergeant Benton.  
 What happened?  
 MISS HAWTHORNE: A police sergeant?  
 BENTON: Army. Who shut you in there?  
 MISS HAWTHORNE: The Verger - Garvin.  
 We must get the police. At once./  
 My name's Olive Hawthorne by the  
 way. How do you do?

97. 3 C  
 C2-s  
 BENTON: Look, what is going on?  
 All hell seems to be breaking  
 loose in this place.

98. 5 B  
 M2-s  
 BENTON: You know sergeant -  
 you're exactly right. Come on./  
 (SHE OPENS THE DOOR BUT  
 IMMEDIATELY HOLDS UP A  
 HAND TO WARN BENTON TO KEEP  
 QUIET)  
 BENTON: (WHISPERING) What is it?  
 (HE JOINS HER AND LOOKS)



TELECINE 9A ( 9")

SOF

Ext. Churchyard. Day.

GARVIN, though some distance,  
away, approaches the Churchyard,  
to the Vestry door.

CUTS TO: Scene 19. VTC/6HT/63238A 11.5.71



99.

5 B (3  
C2-s

A2

19. INT. VESTRY. DAY

MISS HAWTHORNE: It's Garvin.  
The one who tied me up.

(SHE GENTLY CLOSES THE DOOR)

MISS HAWTHORNE: Quickly....

PAN them R

(SHE LEADS THEM WAY TO THE  
CAVERN DOOR)

MISS HAWTHORNE: We can hide down  
here until he's out of the way.

(BENTON GOES DOWN THE STEPS.  
MISS HAWTHORNE FOLLOWS HIM,  
CLOSING THE DOOR QUIETLY)

100.

1 C  
LS CAVERN

(4H,D1,B3,3G,1C,2F,FR?)

/ D1,FR? /

20. INT. CAVERN. DAY

(THEY COME DOWN THE STEPS  
INTO THE HALL)

MISS HAWTHORNE: Great heavens!

BENTON: What? What is it?

(SHE POINTS TO THE EMPTY  
PILLAR)

101.

3 G  
BOKS NICHE

MISS HAWTHORNE: The gargoyle. It's gone!

102.

2 F  
C2-s

BENTON: What gargoyle? /

(1 next)



PAN them  
to hide

MISS HAWTHORNE: Sssh!

103.     1     C  
             MS GARVIN

(THE CHURCH DOOR SLAMS (OOV)  
AND WE HEAR THE SOUND OF  
GARVIN'S FOOTSTEPS. MISS  
HAWTHORNE BECKONS BENTON  
INTO AN ALCOVE.)

             GARVIN PEERS  
INTO THE CAVERN. AFTER A  
MOMENT HE WITHDRAWS, CLOSING  
THE DOOR. WE HEAR THE FOOT-  
STEPS AGAIN. THE CHURCH DOOR  
SLAMS ONCE MORE)

104.     2     F  
             M2-s

PAN them R  
+  
TRACK BACK

BENTON: Phew!

(HE STARTS TO MOVE)

MISS HAWTHORNE: No. Wait until  
he's clear.

(BENTON SUBSIDES)  
(BENTON THEN SPOTS THE  
MARKED FLAGSTONE)

BENTON: Here, what's this?

(MISS HAWTHORNE EXAMINES THE  
STONE)

MISS HAWTHORNE: The sign of the Evil  
One.

(BENTON LOOKS CLOSELY)

MISS HAWTHORNE: Keep away!

BENTON: Now, really...!

(4 next)



(on 2)

MISS HAWTHORNE: You know who's  
at the bottom of all this?

BENTON: Who?

MISS HAWTHORNE: The Reverend Mr.  
Magister.

BENTON: Who's he?

105. 4 H MISS HAWTHORNE: The new vicar.  
So - called. But he's an imposter. /  
M2-s  
over ALTAR

BENTON: Oh yeah?

MISS HAWTHORNE: I should have realised  
at once. Magister is the name given  
to the leader of a black magic coven!

(SHE CROSSES TO THE ALTAR,  
FOLLOWED BY BENTON)

106. 3 G BENTON: Black magic? That stuff  
died out years ago. /  
CU MISS HAWTHORNE

107. 4 H MISS HAWTHORNE: Do you know when  
the last witchcraft law was re-  
pealed in this country? /1951...  
C2-s BENTON/ It's alive today as ever it was.  
MISS HAWTHORNE

(SHE PAUSES BY THE DOOR)

MISS HAWTHORNE: It should be safe  
to leave by now.

108. 1 C GARVIN: (OOV) That's what you think! /  
MLS GARVIN  
past BENTON/ (THEY TURN - GARVIN WITH A SHOTGUN.  
MISS H. MISS HAWTHORNE STARTS BACK WITH  
109. 3 G A STIFFLED CRY. /BENTON LEAPS  
MS BENTON UPON THE VERGER KNOCKING THE  
PAN him L to GUN FLYING.  
2-s for FIGHT. THEY FIGHT. GARVIN EVENTUALLY  
See KICK. MANAGES TO PUSH BENTON ONTO THE  
TIGHTEN with them MARKED FLAGSTONE. IMMEDIATELY  
to PILLAR HE IS ASSAILED BY A HUNDRED IN-  
VISIBLE CLUBS. VAINLY FIGHTING  
THE EMPTY AIR, HE IS BEING BEATEN

(4 next)



110.     4     H  
          CU MISS HAWTHORNE
111.     3     G  
          C2-s Fight  
          Let them leave R
112.     1     C  
          H 2-s Fight
113.     3     G  
          L M2-s for  
          KICK
114.     1     C  
          H 2-s Fight
115.     4     H  
          C2-s for  
          GUN business  
          then WIDEN
116.     2     F  
          C2-s by  
          FLAGSTONE  
          for PUNCH
117.     1     C  
          HS FIGHT
118.     4     H  
          MS BENTON  
          on the STONE
119.     2     F  
          M2-s BENTON/  
          MISS HAWTHORNE  
          Becomes 3-s as  
          GARVIN enters

(MISS HAWTHORNE RUSHES TO HELP  
BENTON. GARVIN LAUGHS AND  
PICKS UP THE GUN WHICH HE  
AIMS AT BENTON.)

GARVIN: Right, on your feet.

MISS HAWTHORNE: Don't be stupid.  
He's almost unconscious.

GARVIN: Somebody'll have to help him then.

(HE PUTS THE GUN IN MISS H'S FACE.  
SHE RUSHES TO HELP BENTON)

GARVIN: Come on - move.

They block  
out lens.

(THEY MOVE TOWARDS DOOR)

(Scene 21. Pub Bedroom  
Rec. 19.5.71)



5.     1     B  
          H3-s

11

21.     INT.   PUB BEDROOM.     DAY.

(YATES LEANS OVER THE DOCTOR)

YATES: Doctor .. Doctor .. wake up

(NO REACTION FROM THE DOCTOR)

6.     3     B  
          G2-s  
          YATES/JO

JO:    You see.    He's been like that  
          for hours.

YATES:   Shouldn't he be in hospital?

JO:    Doctor Reeves said we shouldn't  
          move him from here.

YATES:   Then we'll just have to wait.

-----  
----- RUN ON - MU -----  
-----

CUTS TO : TK 10 (11.5.71)



TO BE RECORDED TWICE FOR TREATMENTS ( + ADA?)

Ext. Churchyard. Day

GARVIN cautiously opens the main door of the church. Seeing the coast is clear, he turns and gestures to MISS HAWTHORNE to bring BENTON out. As they move down the path there is a thudding sound of mighty footsteps, and the ground begins to shake. GARVIN and MISS HAWTHORNE turn to look, they register the ultimate horror)

DUB  
WIND fx

From a high angle we see a huge shadow fall across the church door as GARVIN retreats towards it. MISS HAWTHORNE almost drags BENTON

The height of the camera begins to diminish. As it does so the whole area begins to glow with an intense heat. The doors begin to smoke - foliage bursts into flame.

+ CAMERA 4 (Shot 120.)  
Heat Fx.

A high wind suddenly arises, and the ground shakes. We hear the terrifying sound of the elementals.

Some way away MISS HAWTHORNE drags an almost unconscious BENTON behind a tomb to protect him from the uncanny heat.

GARVIN raises his gun and fires, first one barrel, then the other, directly into camera. At once what seems to be a flash of lightning comes from below the camera. GARVIN is vapourised.

Shot 121.

	O/L	
+ CAMERA 5	B	
	CSO Caption	/
3	G	/
	AZAL's legs in f/g	

DUB  
AZAL  
roars

(Scene 22. Pub Bedroom  
Rec. 19.5.71)



- 28 -

7. O/L  
4. A / A1 /  
Heat fx. card  
3 B  
CU DOCTOR  
+  
Cam. shake

22. INT. PUB BEDROOM. DAY.

(JO IS GRABBING THE STAIR RAIL,  
YATES REELING BACK FROM BEDSIDE  
TABLE, FINDING IT DIFFICULT TO  
KEEP THEIR BALANCE.

ORNAMENES FALL OFF THE WALL AS  
THE ROOM SHAKES: IT IS VERY HOT,  
ALTHOUGH LESS INTENSE THAN IN  
THE CHURCH.

8. 1 B  
LOW LS ROOM  
+  
Cam shake  
DOCTOR WHO IS STILL OBLIVIOUS,  
THOUGH SWEAT IS POURING FROM  
HIS FACE)

-----



122.

1 B

VERY HLS

(+ ADA)

RED HAZE FX

(TRACKING

THRU Pos.C)

23. INT. CAVERN . DAY.

CRANE DOWN to  
CU FLAGSTONE"subjective Cam -  
"looking round"

(THE THUD OF HEAVY  
FEET CAN BE HEARD  
AS THE CAMERA PUSHES  
OPEN THE OTHER MAIN  
DOOR AND MOVES UP  
THE CHURCH, ITS  
HEIGHT STEADILY  
DIMINISHING.

AS IT REACHES THE  
MARKED FLAGSTONE,  
THE HEAT BEGINS TO  
FADE AND THE SHAKING  
AND THE NOISE STOPS)

-----  
 RUN ON - BENTON MU  
 -----

ONTO: Scene 26. Pub. Page .  
 31.

(Scene 24/25/TK11  
Rec. 19.5.71)



PM

VTC/6HT/3238B (19.5.71)

9. 1 B  
LOW IS

AL

24. INT. PUB BEDROOM. DAY.

10. 3 B  
Empty frame  
DOCTOR sits up  
into CU  
(looking R)

(IN THE SUDDEN  
SILENCE YATES  
AND JO PICK  
THEMSELVES UP.  
SUDDENLY THE  
DOCTOR SITS BOLT  
UPRIGHT)

DOCTOR  
UN- MU

DOCTOR WHO: Eureka! :

11. 2 A  
CU MASTER  
(Looking L)

BL

25. INT. THE VICARAGE. DAY.

WIDEN to MS

(THE MASTER IS  
STANDING WITH  
HIS HEAD BOWED.  
HE LOOKS UP)

MASTER: Azal! I welcome thee.

CUTS TO: TK 11



TELECINE 11 (42")

SOF

Ext. Country Road. Day.

A BAKERS VAN is coming down  
the road.  
Suddenly the ground starts to  
shake, and the wind to rise.

The DRIVER of the van, fights  
to control it, stops and gets out.  
He can hardly stand.

As he staggers away from the van,  
all is suddenly calm again.  
He stands in bewilderment.

A strange white noise is heard  
in the distance. It gets nearer  
and nearer until it is unbearably  
loud. At this moment, the VAN  
bursts into flames.

The noise recedes, leaving the  
BAKERS MAN in a state of bemused  
terror.

CUTS TO: Scene 26. VTC/6HT/53238A 11.5.71



26. INT. THE PUB. DAY.

(THE DOCTOR COMES  
DOWN THE STAIRS  
FOLLOWED BY YATES  
LED BY JO)

DOCTOR WHO: Don't fuss, girl.

YATES: She's right, you know.  
Better take it gently./

DOCTOR WHO: I tell you I've recovered completely. It was a bit parky there for a while, I'll admit, but it soon warmed up./

DOCTOR WHO: The final confirmation  
of my theory!

J0: You mean, you know what  
caused it?



PM

DOCTOR WHO: I think so.

YATES: Tell us then.

PAN him L

DOCTOR WHO: No, not just yet.  
I have to be sure. I'm going  
up to the dig.

126.     2     G  
              MLS BERT

JO: Doctor, haven't you had  
enough of that place? /

(BERT COMES IN BEHIND BAR)

127.     4     G  
              LS  
              DR/BE RT /JO/YATES

BERT: Hullo - You better?  
I thought you'd had it. /

DOCTOR WHO: Fortunately, no.  
Captain Yates, you'd better stay  
here and...

128.     2     G  
              M2-s BENTON/  
              MISS HAWTHORNE

(THE DOOR IS FLUNG  
OPEN.

MISS HAWTHORN STAGGERS  
IN, SUPPORTING BENTON,  
WHO IS ALMOST UN-  
CONSCIOUS)

WIDEN to  
GROUP

DOCTOR: What's happened?

(FOR A MOMENT  
NOBODY MOVES)

MISS HAWTHORNE: If I drop him,  
he'll go a dreadful wallop.

YATES: Are you all right, Benton?

(THE DOCTOR AND  
YATES JUMP INTO  
ACTION)

YATES: He's out on his feet.

3 PULL OUT to Pos. J

DOCTOR WHO: Get him onto the bench.  
That's it.



(BENTON GROANS)

MISS HAWTHORNE: You might indeed say that - you might indeed.

BERT: I'll get a doctor.

(HE IS EXAMINING  
BENTON,  
JO GIVES DOCTOR A LOOK)

DOCTOR WHO: Thank you. And thank  
you, Miss Hawthorne.



VTC/6HT/63238B(19.5.71)

12.    2    A  
          MCU MASTER

BI

27.    INT.   VICARAGE.   DAY.

(THE MASTER IS SPEAKING  
ON THE TELEPHONE)

MASTER: Both alive, are they?  
And the others? ... I see.  
Very well, they'll all be dealt with.  
Now get back in there before they  
begin to suspect.

-----



MISS HAWTHORNE: You know who I am?

134. 3 J DOCTOR WHO: Indeed I do. If only they had listened to you. /  
CU MISS HAWTHORNE

MISS HAWTHORNE: If only they had. Oh, I'll have such a tale to tell. them now!

(Scene 27. Vicarage  
Rec. 19.5.71)

135. 2 G (4G, 2G, C2, 3J) C2  
Deep GROUP shot

28. INT. THE PUB. DAY.

136. 3 J YATES: So it was this fellow Garvin who did him over? /  
CU MISS HAWTHORNE

137. 4 G MISS HAWTHORNE: No, no, no. It was the elementals - in the cavern. /  
C2-s  
DR/JO

DOCTOR WHO: Elementals?

(2 next)



PM

As YATES enters  
WIDEN to GROUP

MISS HAWTHORNE: Yes, it was  
the Devil.

YATES: The Devil?

MISS HAWTHORNE: Yes, dear boy -  
Satan, Lucifer, the Prince of  
Darkness, Beelzebub, the Horned  
Beast; call him what you will.  
He was there.

DOCTOR WHO: (VERY URGENTLY) You  
saw him? What did he look like?

MISS HAWTHORNE: A glimpse, no  
more. Twenty - thirty feet tall;  
the horns were there - and that  
face!

138.     2     G     \_\_\_\_\_     JO:     The Devil.../  
                  MCU DOCTOR

139.     3     J     \_\_\_\_\_     DOCTOR WHO:     Miss Hawthorne...  
                  MCU MISS HAWTHORNE     I've agreed with you from the  
   first about the danger. But now  
   I think you're utterly mistaken.  
   Whatever else you saw, it was not  
   the Devil./

140.     4     G     \_\_\_\_\_     MISS HAWTHORNE:     Oh, but it was.  
                  GROUP     You see, there's a Satanist cult  
   in the village and last night they  
   held a Sabbat./

YATES:                     A Sabbat?

MISS HAWTHORNE: An occult ceremony.  
To call up the Devil..

JO:     ...and it worked... the  
Devil came...

DOCTOR:     Nonsense.

MISS HAWTHORNE:     But ..



DOCTOR WHO: Who leads this cult?

MISS HAWTHORNE: The new Vicar.  
He calls himself Magister.

ZOOM IN  
to CU DOCTOR

DOCTOR WHO: Magister - of course.  
I should have guessed.

JO: What?

141. 2 G  
M2-s DR/JO

DOCTOR WHO: Did you fail Latin  
as well as science, Jo? Magister  
is the Latin word for Master!  
Back to the dig, Jo.

See BERT in b/g C

ZOOM IN to  
CU BERT

(BERT HEARS THIS AS  
HE COMES THROUGH  
THE DOOR. HIS EYES  
NARROW. HE IS  
CARRYING A TRAY  
WITH THE THINGS THE  
DOCTOR REQUESTED)

ONTO Scene 30. Shot 142. Page 40

(TK12/Scene 29/TK13 rec. 19.5.71)



TELECINE 12:

Ext. Country Road. Day.

(Total: 1'13" - use 1'01")

/SOF/

The BRIGADIER, in a UNIT car, with a DRIVER, is flagged down by the baker's roundsman, standing by his van.

BRIGADIER: What's up, man?

MAN: Shouldn't go any further, mate. Look what's happened to my van.

The BRIGADIER gets out and walks forward. Each side of the burnt out van stretches a band of scorched ground some fifteen feet wide, extending over the adjacent fields.

BRIGADIER: Petrol fire?

MAN: No. The whole thing went up in a flash.

BRIGADIER: During the earth tremors, was it?

MAN: Just after they stopped, I was about to get back in and drive on to the village and... bingo! Up it went.

BRIGADIER: Is that Devil's End over there?

MAN: That 's right - blimey!

He gestures with his stick. The end bursts into flame. He jumps back.

BRIGADIER: What the...?

He approaches and cautiously tries again. Again the end of his stick ignites.

BRIGADIER: Some sort of heat barrier. We'll try going in from the south.

TELECINE 13. (Total: 53" - Use 49")

SOF

Ext. Another Road. Day.

The BRIGADIER'S car cautiously stops some yards from a similar band of scorched ground. Both the BRIGADIER And his driver get out. The BRIGADIER looks around. He picks up a lump of wood or a small log from the verge and tosses it into the danger area. It vanishes in a puff of flame and smoke.

BRIGADIER: That settles it. We'd better try to raise the Doctor.

Ext. Road to Dig. Day.

JO watcher from the car as DOCTOR WHO finishes dragging aside the tree blocking the road, enough to let BESSIE pass. He jumps back in the car and drives through the gap

CUTS TO: Sc. 30 VTC/6ht/63238A 11.5.71)



142.

4

G

C2

MCU YATES

Others in b/g 30. INT. PUB. DAY.

YATES: (into WALKIE TALKIE) ...  
Wnd that's about it sir. Over.

TELECINE 14. (17")

SOF

Ext. Country Road as Before  
Day.

The BRIGADIER is standing  
by the car, talking into the  
mike of the R/T set.

BRIGADIER: I see Yates. So the  
Doctor was frozen stiff at the  
barrow, then revived by a freak  
heatwave, Benton was beaten up by  
invisible forces, and the local  
white witch claims she's seen the  
devil?

YATES: (DISTORT) Yes sir. I know  
it sounds a bit wild.

BRIGADIER: It does indeed, Yates.  
Now listen. I'm bringing some  
troops to investigate this heat  
barrier. Let me talk to the Doctor.  
Over.

143.

4

G

C2

MCU YATES

31. INT. THE PUB. DAY.

WIDEN to  
3-s

YATES: I'm afraid you can't sir.  
He's gone up to the dig with Jo.  
Over.

(TK next)



(on 4)

BRIGADIER: (DISTORT) I see. Well  
Yates, have you any further  
revelations?

YATES: Just one sir.

TELECINE 15: (10")

SOF

Ext. Counry Road, Day.

BRIGADIER: Yes, what is it, Yates?  
Over.

YATES: (DISTORT) We've found out  
who's at the bottom of all this,  
It's the Master. Over and out.

-----  
ONTO: EPISODE 3 Scene 21. Page 35

Remainder of Ep. 2  
Scene 32/TK16/Scene 33/  
TK17/Scene 34/TK18/  
Scene 35/TK19  
Rec. 19.5.71.



13. 2 A  
CU MASTER

BI

32. INT. VICARAGE. DAY.

(THE MASTER HAS JUST FINISHED  
HIS TELEPHONE CONVERSATION -  
HE REPLACES THE RECEIVER)

PAN him off  
upstairs

MASTER: Still alive are you Doctor?  
Right.

(HE THROWS BACK HIS HEAD  
AND CLOSES HIS EYES.  
A STRANGE CHITTERING NOISE  
SEEMS TO COME FROM HIS  
THROAT.  
THERE IS THE BEATING OF  
HEAVY WINGS OUTSIDE.

GRAMS

14. 1 C (pushing 2's  
CU cable)  
MASTER

THE MASTER TURNS, LOOKS  
THROUGH THE WINDOW INTO  
THEY SKY AND SMILES)



(VTC/6HT/ 66794 19.5.71)

TELECINE 16 ( Total 58" - use 54")

SOF

Ext. Barrow. Day.

DOCTOR WHO and JO have found  
PC GROOMS body.

DOCTOR: Poor fellow.

DOCTOR WHO rises.

JO: What killed him?

DOCTOR: Well, it wasn't the Devil -  
at least, not exactly.

JO: What do you mean?

DOCTOR: I'm going in. Would you  
prefer to stay outside?

JO: I think I'd rather stick with  
you - if I'm not in the way.

DOCTOR: Of course not - I'd be  
glad of your company.

They go into the Barrow.  
Something is watching them  
from the top of the Barrow.

CUTS TO Sc. 34. VTC/6HT/63238B 19.5.71



15. 5 A / Cl  
M2-s down  
Corridor

34. INT. BARROW. DAY.

CRAB L  
PANNING them R  
on entry

JO: What are we looking for?

DOCTOR: If my theory's right, Jo,  
we're all in mortal danger.

JO: Everyone in the village?

16. 3 C DOCTOR: Everyone in the whole world,  
Ah! /  
LOW M2-s

PAN them to  
FLOOR f/g

(THEY GRADUALLY UNCOVER  
WHAT APPEARS TO BE A MODEL  
OR TOY ROCKET SHIP, ABOUT  
FIFTEEN INCHES LONG AND OF  
PRECISELY THE SAME SHAPE AS  
THE TOMB ITSELF)

TELECINE 17 (12") / SOF

Ext. Barrow. Day.

We catch a glimpse of  
BOK stealthily approaching  
the Barrow entrance.

17. 3 C / Cl  
LOW CU MODEL

34A. INT. BARROW. DAY.

JO: What is it?

DOCTOR: Metal.

(4 next)



(on 3)

JO: It's like a model space-ship.

PAN UP to  
2-sDOCTOR WHO: That's right. Except  
that it isn't a model.

JO: What is it then?

18. 4 PAN UP with DR  
A  
LS TOMBDOCTOR WHO: Look at the shape of  
the tomb./

OOV

JO: / It's the same!

OOV

19. 3 C  
MS JODOCTOR WHO: / Different size, that's  
all. Try picking it up./

(SHE TRIES)

PAN UP with  
her to C2-s

JO: I can't. It's fixed down.

DOCTOR WHO: You can't pick it up  
because it weigh about - oh -  
seven hundred and fifty tons, at a  
rough guess.

JO: Oh come on - Be serious.

DOCTOR WHO: Why, certainly.  
You see, getting on for a hundred  
thousand years ago....

XTELECINE 18: (6")

SOF

Ext. Barrow. Day.

The thing with the scaly  
back approaches the entrance to  
the barrow.  
BOK reaches the entrance.  
Suddenly it gives a great roar.

20. 5 A  
M2-s  
DOCTOR/JO

CI

35. INT. BARROW. DAY.

(4 next)



- |     |   |               |   |
|-----|---|---------------|---|
|     |   | CRAB them L   | (THE DOCTOR AND JO SWING ROUND,<br>AND BACK AGAINST THE WALL; |
| 21. | 4 | A             |   |
|     |   | MS BOK        | BLOCKING THE ENTRANCE IS BOK,                                 |
|     |   | ZOOM IN to CU | TERRIFYINGLY ALIVE.   |
|     |   |               | ITS RED EYES ABLAZE IN THE                                    |
|     |   |               | GLOOM.  |
| 22. | 5 | A             |   |
|     |   | C2-s DR/JO    | AS IT GIVES ANOTHER ROAR -                                    |
|     |   |               | JO SCREAMS  |

TELECINE 19 (1' 10")

/ music on tape /

## Closing titles

1. Doctor Who  
JON PERTWEE
2. Brigadier Lethbridge Stewart  
NICHOLAS COURTNEY
3. The Master  
ROGER DELGADO
4. Jo Grant  
KATY MANNING
5. Captain Mike Yates  
RICHARD FRANKLIN
- Sergeant Benton  
JOHN LEVENE
6. Miss Hawthorne  
DAMARIS HAYMAN
7. Bert the Landlord  
DON McKILLOP
- Winstanley  
ROLLO GAMBLE
8. Garvin  
JOHN JOYCE
- Tom Girtton  
JON CROFT
9. Dr. Reeves  
ERIC HILLYARD
- Harry  
JAMES SNELL



10. PC: Groom  
CHRISTOPHER WRAY  
  
Bakers Man  
GERALD TAYLOR
11. Bok  
STANLEY MASON
12. Title Music by  
RON GRAINER and  
BBC RADIOPHONIC WORKSHOP
13. Incidental Music  
DUDLEY SIMPSON
14. Special Sound  
BRIAN HODGSON and  
BBC RADIOPHONIC WORKSHOP
15. Film Cameraman  
FRED HAMILTON  
  
Film Sound  
DICK MANTON  
  
Film Editor  
CHRIS WIMBLE
16. Visual Effects  
PETER DAY
17. Script Editor  
TERRANCE DICKS
18. Designer  
ROGER FORD
19. Producer  
BARRY LETTS
20. Directed by  
CHRISTOPHER BARRY  
BBC - tv

FADE SOUND AND VISION